



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



BRONZE MEDALLION. ABOUT 1715.  
STYLE REGENCY.

## THE STYLE REGENCY. 1715-1723.

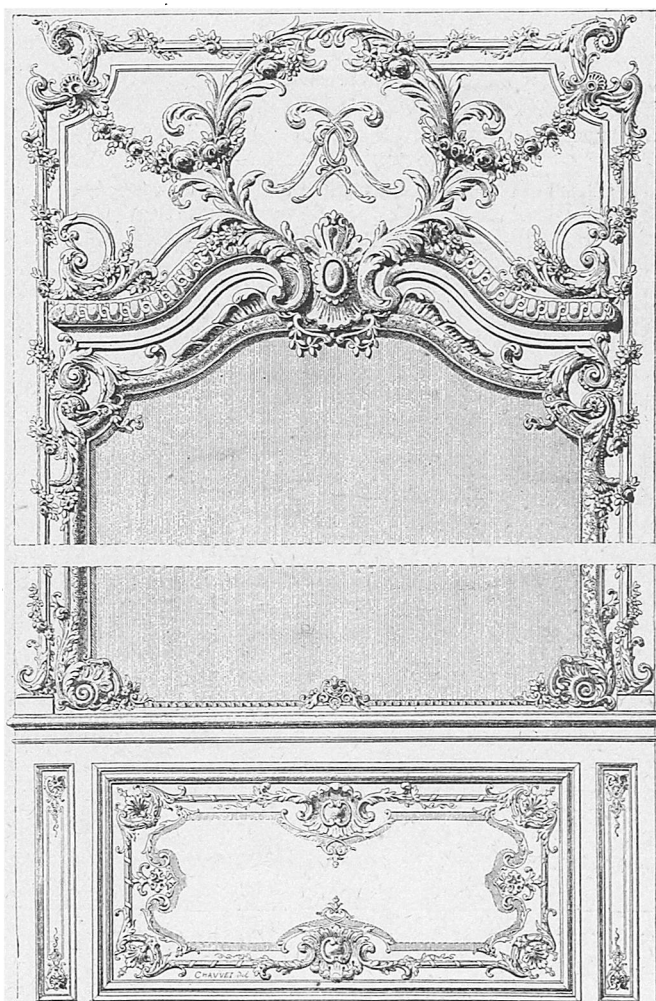
BY SOME WRITERS this transitional period is classed as a separate epoch; by others it is conjoined with the Louis Quinze that follows. It seems more fitting that it should be considered as an adjunct of the Louis Quatorze, as it partakes much of its characteristic features, and the growing influence of its artists and craftsmen is to be felt throughout. While the letter of that rich epoch may have been held to in a measure, the spirit was to a great extent lost sight of, and it may, perhaps with reason, be called the decadence of the Renaissance. On the other hand, none of the degenerated and debased characteristics of the Louis Quinze epoch are apparent to warrant classing it with that period, therefore having no marked features of its own to dignify it as a separate and distinct epoch, on the one hand, and showing none of the individuality of the Louis XV on the other, we may safely classify it as an accessory of the Louis Quatorze period.

During the period which intervened between the death of Louis XIV and the reign of Louis XV his grandson (1715-1723) the controlling power was in the hands of the Regent, the Duke of Orleans. The prevailing features of the Style Regence (so called) preserved in a great measure the solemn features of the preceding one; being a subdued Louis XIV without indulging in the fanciful caprices of the Louis XV.

The men who contributed much to the arts of this period were Gean Bérau, who prepared its advent; Gillet, the designer of ornament, who died in 1722; his pupil Watteau perhaps is better known to history as having given much that was rich and dainty in the way of decoration and ornament, and who came near to creating an epoch by his genius, although perhaps he may be credited with evolving a style still much in vogue. Robert de Cotte, the architect who freed architecture from its bonds of formality and ostentation, and brought about an era of better interior disposition and private comforts.

Cressent was the cabinet-maker who most completely personified the style of this period, and Giller-Marie Oppennort, the son of a famous cabinet-maker, supplied the contemporary arts with decorative models. He bore the title of General Director of Buildings and Gardens to the Duke of Orleans, Regent of the Kingdom.

The characteristic features of this style are the slight curvature of the legs of furniture, which deviated little from the straight line, and, though less massive than those of Louis XIV, still present a reassuring appearance of firmness and solidity. The girt, which forms a



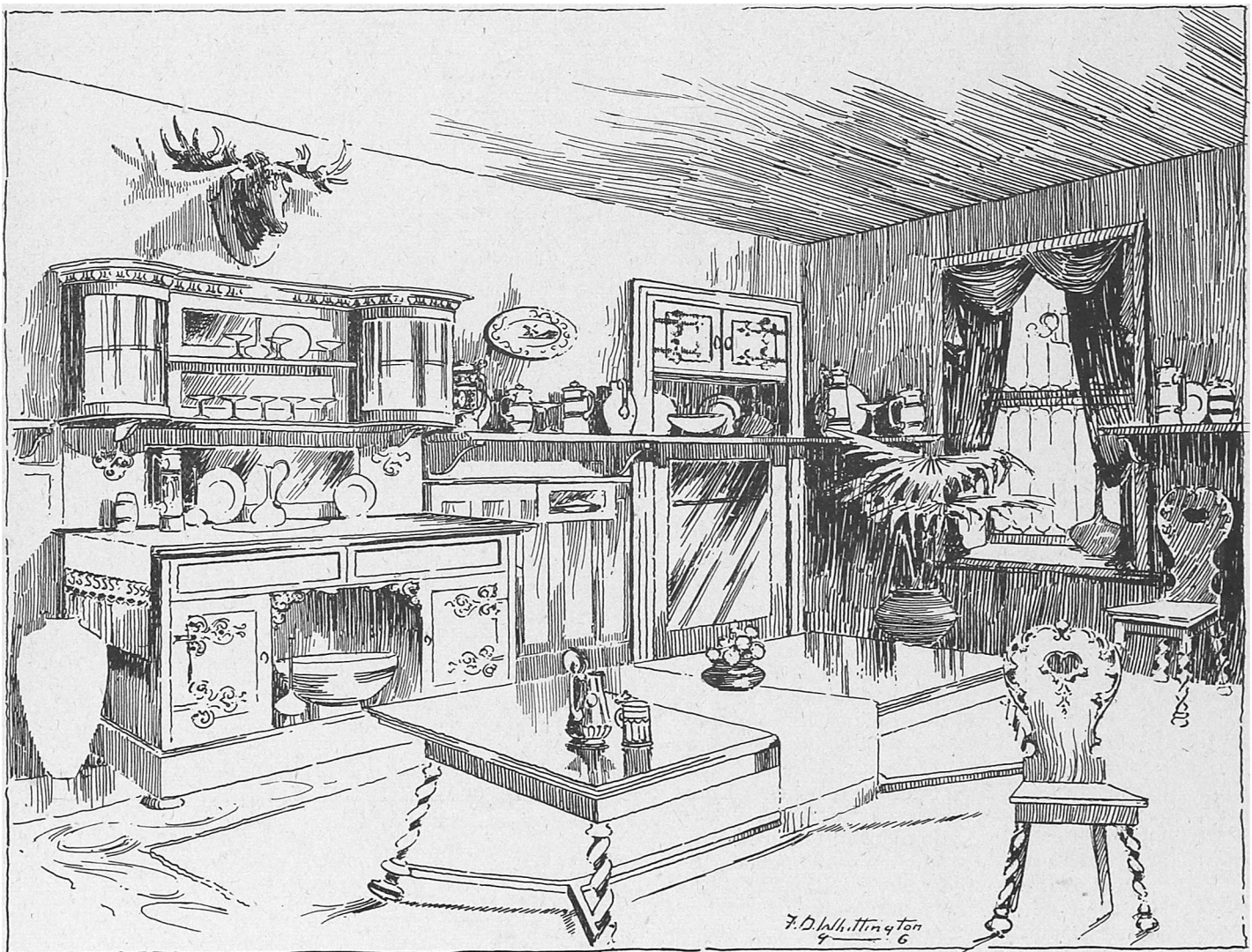
DECORATION OF THE BEDCHAMBER OF THE  
PRINCESS DE ROHAN, PARIS. EIGHTEENTH  
CENTURY STYLE. REGENCY.

frieze under the tops of the tables, generally effects a descending curve above the centre, and is not unfrequently carved in a bow-shaped void, which treatment has been called the "cross-bow" outline.

At the top of the uprights of the legs, at the angle of the furniture, are found bronze plaques, in which is projected from an acanthus leaf a head or bust of decidedly modern expression. A peculiarity of the decoration, about the year 1720, is the important part ascribed to monkeys disporting among arabesque carving. This became at the time as much of a "fad" and as bad in its way as the "Eastlake" craze of a more modern period.

Perhaps the two features that mark this period most distinctly, were the adoption of its peculiarity in England, under the title of the Queen Anne style, and the prominence the beautiful although frivolous Watteau school of decorative painting has held with art lovers, through all the succeeding years.

A VERY vague idea prevails as to how a sculptor works on a statue. The artist puts the conception, as nearly as possible, into a material form by the aid of clay. A plaster cast is then taken of that. By this time very deft mechanics have prepared a block of marble in the most perfect manner. Then the cast is set alongside, and, by means of square and rule and callipers, the model is copied point by point. The mass is hewn from the rock rapidly until a general outline is reached. Then the mechanic proceeds with more skill and care, and gradually reduces it until a close image of the model is reached. Then a still more skilful artisan undertakes it, and performs marvels under the artist's personal direction. At last the artist puts on the finishing touches, which gives the individuality, the excellence, the semblance of the person modeled after, or which convey the idea that the artist has fancied into creation.



A DINING-ROOM IN THE GERMAN STYLE.  
DESIGNED AND DRAWN BY  
F. O. WHITTINGTON.